ANDREWS'S LESSONS IN FLOWER PAINTING.

Mrs. Jacob Forster.
from L. & P. Waldo.
1871.

LESSONS

IN

FLOWER PAINTING.

A SERIES OF

Easy and Progressive Studies,

DRAWN AND COLOURED AFTER NATURE.

BY JAMES ANDREWS.

COMPLETE IN SIX PARTS.

LONDON:
CHARLES TILT, FLEET STREET;
JOHN MENZIES, EDINBURGH; THOMAS WARDLE, PHILADELPHIA.

Digitized by the Internet Archive
in 2019 with funding from
Getty Research Institute

https://archive.org/details/lessonsinflowerp00andr_0

ADDRESS.

In submitting these "Lessons in Flower painting" to the public, I beg to remark, that it has been my object to render them as plain and practical as possible. There are few accomplishments more graceful, more innocent in their tendency, and more pleasing, than the art of painting Flowers after nature. I have not, however, met with any work, which, taking up the study in its simplest and easiest stages, has carried on the pupil to the more difficult task of grouping flowers. My endeavour has been to supply this want; and while I have scrupulously avoided all that is artificial, I have sought to furnish an attractive variety of subjects. Every copy of the book has been coloured with the greatest care under my own immediate superintendence, and the facilities of lithography have enabled me to imitate with great exactness the original drawings.

As it is my professed intention to convey instruction by *example*, rather than by written rules, I forbear to enter into minutiæ. I cannot, however, omit one or two hints which the pupil will find useful.

Draw the outlines as fine and light as possible, for which F. and H. pencils are the best. Use the Indian Rubber very sparingly, it disturbs the surface of the paper. Too much stress cannot be laid on the necessity of first acquiring the power of correctly defining the outlines. To assist the student, I have in every case given the subject in its first state and afterwards as finished. I have added also specimens of the tints most commonly used, and in Plates, 2, 6, 10, I have shown how great a variety may be obtained by the mixture of blue, red, yellow and black. Do not begin with colours till you can draw the outlines with accuracy. Lay down the shadows with neutral tint, (Plate 2, Fig. 1); leaves should be first covered over with flat tint, (Plate 2, Fig. 2). Take care the colours are very evenly mixed, and, in laying them down, keep the brush full, so as to produce an easy flow. Apparent greasiness in the paper may be remedied by touching the point of the brush with prepared ox gall. The best varnish for parts of flowers or leaves, is a strong clear solution of gum arabic in water. Any tint of purple is produced by mixtures of blue and carmine; greens, (except emerald,) by blue and gamboge; browns, by black lake and gamboge; greys, by black and blue. For roses or very bright carmine tints, add a very little spirit of sal ammoniac.

I have only to add, that all outline subjects are printed on drawing paper, the pupil therefore has the opportunity of colouring them to the patterns by way of practice.

I have lately published in separate sheets some more complicated groups for the use of the advanced student, they may be had of the publisher of this work.

JAMES ANDREWS.

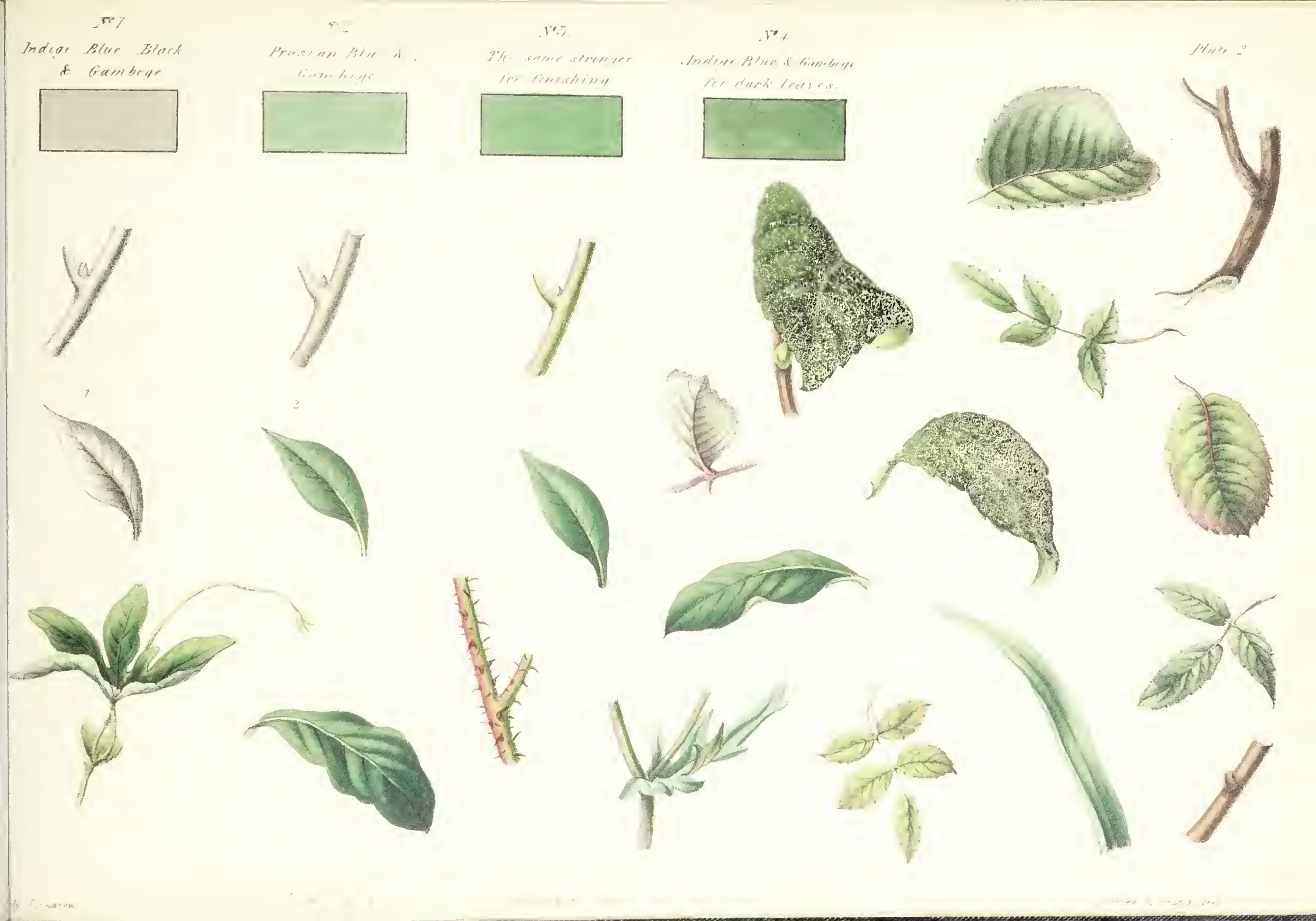
Kent Road, January 30, 1836.

N°1
Indigo Blue Black & Gamboge

N°2
Prussian Blue & Gamboge

N°3
The same stronger for flourishing

N°4
Indigo Blue & Gamboge for dark leaves.



Andrews ... del. et sculpt.

... by ... Feb. 1st ...

Printed by J. ...

Snow Drop

Wild Hyacinth

Hearts Ease

Hyacinth

№1.
Indian Ink
for first shadow

№2
Cobalt Blue
to touch on Flower

№3.
Black & Indian Yellow
for dark touches.

№4.
Cobalt Blue
for first wash

№5
Cobalt Blue
stronger for first shadow

№6
Cobalt & Prussian Blue
for finishing touches

№7
Indian Ink for shadow to purple
Gamboge for wash to under petals.

№8.
Carmine & Cobalt
for Purple

№9
Carmine & Prussian Blue
for finishing purple

№10
Carmine
for first wash

№11
Carmine
stronger for shadows

№12.
Carmine very Strong
for finishing touches

Wild Hyacinth

Painted by [illegible]

Published by Charles Tilt 86 Fleet St

Published by Ina. Tit. 86 Fleet St

No 1.
Carmine
for flat tint.

No 2.
Carmine and a little
Indian Yellow for first shadow.

No 3
Burnt Carmine,
for dark touches

No 4
Cobalt Blue & Carmine
for first shadow

No 5.
Cobalt & a little Carmine
for flat tint.

No 6
Cobalt and Carmine
stronger for touches.

No 7
Indian Ink
for first shadow

No 8.
Light Crome.
for flat tint.

No 9
Indian Yellow
for finishing.

No 11
Carmine
for first shadow

No 11
Orange lead &
Carmine or Newmans Scarlet

No 12
Carmine
stronger for finishing

Andrews inv.et lith.

Published by Charles Taylor 86 Fleet St.

Published by Chas Tilt 86 Fleet Street.

Printed by J. Gray

Published by Charles Tilt 86 Fleet Street

Published by Chas. Tilt 86 Fleet St.

Drawn by [illegible] Published by [illegible] Sept 1st 1826 Printed by Graf & Soret

Printed by J. Gray

Published by Chas. Tilt 86. Fleet St

Drawn by Andrews

Printed by J. Gray

Published by Jna.s Pitt 86 Fleet St

Published by Chas Tilt, 86 Fleet Street

Drawn by J. Andrews

Printed & Coloured by Ward & Lowe

Published as the Act directs 1st Nov. 1834 by Ward & Lowe, 27 Fleet Street

Published by Cha' Tilt 86 Fleet St.

Published by Charles Tilt N° 86 Fleet Street.

Printed by J. Gras

Published by Chas. Tilt 86 Fleet St.

Printed by J. Graf